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MARVEL
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TRIBUNE

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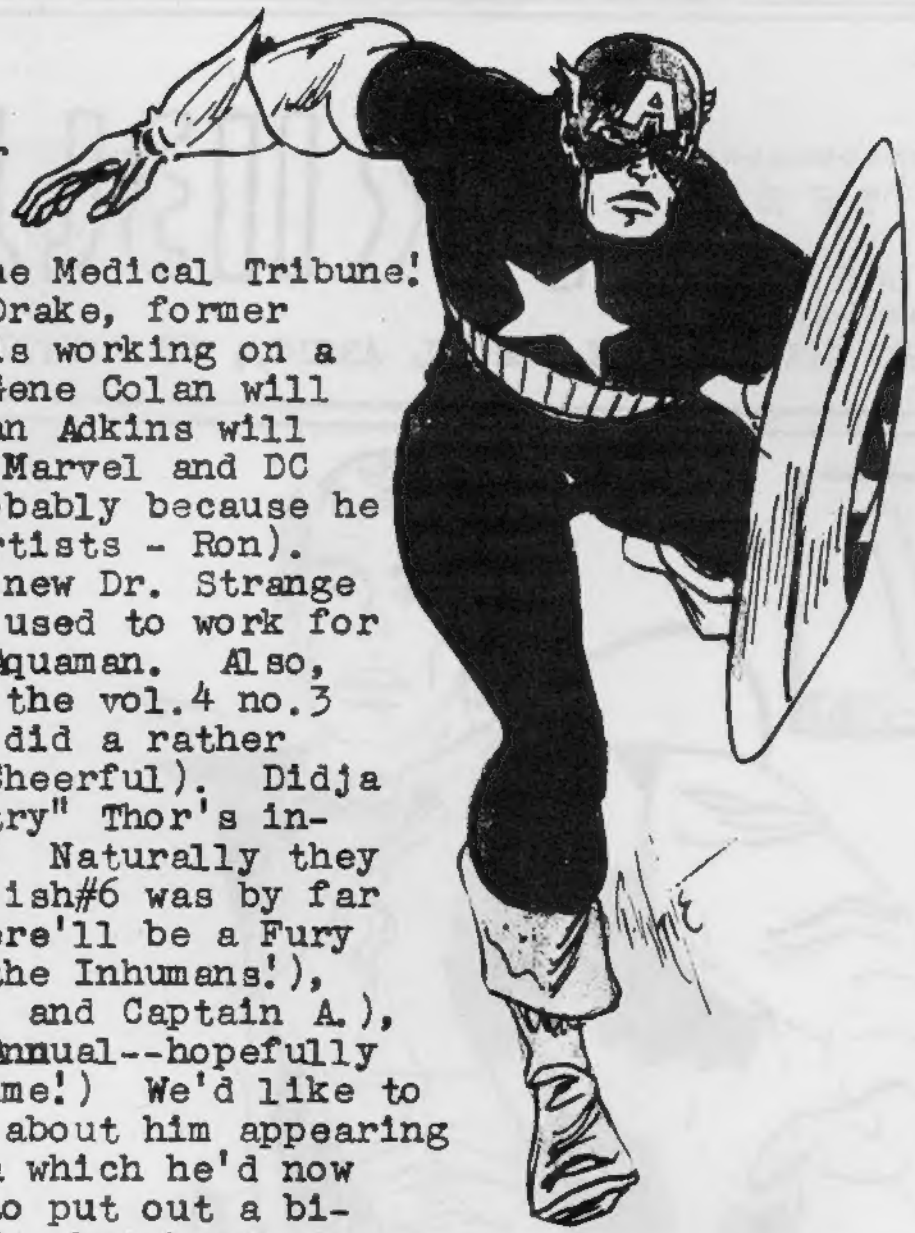
PUB. BY THE NATIONAL MARVEL ASSOC., 63 FONTAINBLEAU DR., WILLOWDALE, ONTARIO

WHATS HAPPENING? This issue we're proud to announce that we have gone PHOTO-OFFSET! We were supposed to do that last ish, but we didn't have enough money. However, this issue we had the dough, so here we are. Now to other important topics. For one thing, the NMA has more than DOUBLED its membership! Thats right, we now have 81 members, as compared to last issue's 38! Our two membership chairmen have been doing a great job and we thank them. Please, try and give them all the help you can. The TORONTO TRIPLE FANFARE con will be held on June 29th, to July 1st--its going to be great so try and get out there. I'll be there, STAN LEE will be there, so why not you?! Tickets are a dollar a day for the three days, and Toronto has many good hotels etc. If you're in town, phone me at 225-1698. For tickets you can phone 533-4515 (Markham St. Village is the sight of the con). The club welcomes new comer Ted White, who is now on TMT's art staff! You'll see his great art this ish! There will also be a New York con, andit will be cover-ed by one of our members. I may visit N.Y.C. this summer, and if so, I'll be visiting all N.Y.C. members at Max Gottfried's home in the Bronx. If you live in N.Y.C. be sure to contact Max about this big NMA meeting--one of the first of its kind! This ish all articles are longer, no article under 30 lines will be printed, while the limit is now 2 pages. Dues is 25¢ a month, and entrance fee is now 25¢ instead of 20¢.

(continued on the next page).



WHATS HAPPENING? Flo Steinberg has for some unknown reason, left Marvel. Here's some surprising news from Paul Dushkind: Did you know there is another NMA? Wouldja believe the National Medical Association?! Whats more, I learned this from a newspaper called The Medical Tribune! From Tony Isabella comes this: Arnold Drake, former writer of Challengers and Doom Patrol, is working on a Ka-Zar strip and several NBE stories/ Gene Colan will draw at least one Doc Strange issue/ Dan Adkins will be solely an inker, working on several Marvel and DC strips, including Captain America. (Probably because he has been proven to "copy" from other artists - Ron). We've also learnt that Tom Palmer (the new Dr. Strange artist) is in reality, Jim Aparo. Jim used to work for Charlton. He's doing the most recent Aquaman. Also, look for an interview with Stan Lee in the vol.4 no.3 issue of Castle Of Frankenstein. Sick did a rather morbid parody on Marvel (according to Cheerful). Didja know that back in Cheerful's "old country" Thor's insignia was, of all things, a swastika?! Naturally they can't use it <u>now</u>! Most NMAers thought ish#6 was by far the best one! This year's annuals: There'll be a Fury Annual, a Hulk Annual (guest-starring the Inhumans!), an Avengers Annual (featuring the Hulk, and Captain A.), a Spidey Annual, and of course, an FF Annual--hopefully when Sue's baby is born. (Its about time!) We'd like to apologize to Warren Bluhm for that bit about him appearing in ish#6. Don Sampson has a great idea which he'd now like to explain to you. "I would like to put out a bi-monthly newsletter, sponsored by the NMA, but handled entirely thru the Correspondence Dept.! It will be printed in the months TMT doesn't come out, and will contain up-to-the-minute news from the NMA, and all of Marveldom--the revival of the potentially great NMA Roundtable--and will be free to members, supported entirely by ads! Personal replies will be included with the paper, or on postcards! As you can see, I'm in favor of a dynamic C. Dept., and I'm sure you'll agree. I'd also include the names and addresses of new members. What do you members think of this idea? Send me your $$ for your ads (10¢ a line--and the whole paper will only be 2 pages, so try not to have too lengthy ads). Also send in all the news you'd like to contribute. This could do a lot to help the NMA so get working on it now." Just in case you're not a member, to join the NMA send 25¢ entrance fee, and 25¢ for your first ish's dues. You may pay for 2 issues ahead of time (you <u>must</u> pay for one ahead of time) but no more. This is to protect you and the club. The only back issue available right now is issue#6--send 25¢ for it but hurry! Note to members: the amount of money you owe will appear in the box to the right, please send this amount, along with your articles as soon as you can.

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THE MARVEL TRIBUNE is published by the NATIONAL MARVEL ASSOCIATION, published bi-monthly. TMT is dedicated to the Marvel Comics Group and all art is copyright MCG. No part of this fan magazine may be reprinted without written permission from the Editor. Price - 25¢to members, 30¢ to all others. Zine Editor - Ron Liberman. Writers - NMAers. Club Headquarters: 63 Fontainbleau Dr., Willowdale, Ont., CANADA. Artists - Don Sampson, Ted White, Max Gottfried and Gibbs Gately. Club Prez - Ron Liberman. Correspondence Chairman - Don Sampson. Membership Chairmen - Max Gottfried and Don Tyler. Issue#7, June-July 1968 issue. This fan magazine <u>may</u> be reviewed without permission, but will reviewers please <u>inform</u> the Editor.

ONLY A RUMOR AFTER ALL - by Ron Liberman and Max Gottfried

For the past couple of weeks a number of Marvelites (many of whom are NMAers) have heard a rumor that, Stan Lee, editor of Marvel Comics, and writer of Thor, Daredevil, Fantastic Four, Captain America, and Spider-man, had been fired from Marvel. It was rumored that Stan had stolen money from Marvel, and that MCG was going to sue him. Now there's plenty more, so hold on. Leaving with him were Jack Kirby (the king himself!), Don (Heck, not Tyler or Sampson), John Romita, and of course Larry Lieber who would leave with brother Stan. Archie (Iron Man) Goodwin would be editor, and Ross Andru would likely be Spidey's new artist. Some Marvels would have to be dropped, many changes would be neccessitated. This would all result in the finale of the Marvel Age of Comics and the ending of all of Marvel's fan clubs (the NMA, etc.)

Naturally, being such a way-out rumor you'd want to know where and why it began. We're afraid we don't know the reason why, but we do know a bit about the "why" part. I(Ron) learned it from Wally Conger, who told me in a matter-of-fact way! I was shocked to hear of this rumor, especially the way he told of them! I informed many people of this rumor, including Don Tyler, Max Gottfried and others. Jan Bertholf, a YSG Editor had not known anything more than me. Our first word came from Don Tyler, who got a letter from Marvel (the Public Relations Manager or something to that sort) giving the indication that Stan was still with MCG. I wrote Gary Friedrich for more info, asking for a perso-nal reply, and I got one. Here is that reply in its entirety.

Dear Ron,

Breathe easy man! There's no truth to the rumors whatsoever! Stan's in his office plugging away at this very moment as he has been for years and will be, I'm sure, for many years to come! I do want to thank you for inquiring before spreading this absurdity further! We can do a lot to combat this type of slander that way! Hang loose!

Cordially yours,
Gary E. Friedrich,
Assistant Editor

...and boy did we breathe a lot easier after that! But one wonders why it all started? Wally said he read of it in a number of fanzines, none of which have I seen. It could have been some kind of stunt pulled by somebody in fandom, but I don't think it started at 625 Madison Ave!

While I had written Gary, Max was writing Stan Lee himself, and did he ever get results! Lets have Max tell his story by his lonesome.

"I decided to write Stan himself, marking "Personal" on the envelope. Stan did not write back, but rather (and I'll never forget it!), called back. After three unsuccessful calls at trying to reach me, the fourth eventually did. First Flo answered, and then spoke to Stan to OK the call. By the way, Stan's phone number as it is written is TE-8-7900...extension 51 or 52. Stan ex-plained carefully that this rumor was evedentally false. You can expect him, along with Heck, Kirby, Romita, and his brother Larry to be with Marvel for a long, long time. He asked me to please notify the knowers of this rumor that it is completely false."

Please note that Max told Stan he was a representative of the NMA, which certainly gave us a lot of publicity! All I can say is if that rumor was true then Marvel would be finished, those guys are irreplaceable. And if that is'nt 'nuff said than nothing is!

THE END

TYLER TALKS - by Don Tyler, 6736 S. Delaware Ct., Tulsa, Oklahoma 74105

There are several things that I would like to say about TMT#6. Also I have a few things to say about my own article in ish#5. My article in ish#5 was written in haste on the spur of the moment, in answer to Mr. Booth's article. Robert Kowalski, last issue, stated that I have just stated "one side of the coin", I did.

However there was a reason for doing so. I am, I'll admit it, a Marvel fanatic. I became so because they were the first comics that I saw that featured real localities...and "real" people. When Barry Booth started this controversy, I felt I had to answer because I just could not see Nick Fury, Agent Of SHIELD as "fantastically boring" by any stretch of the imagination. Also, being five years older than Marvel did not necessarily make DC any better.

In short, I did not like to see Barry Booth degrading the Marvel group by generalities. His support for DC was not given by any specifics, he just seemed to be against Marvel, basing his entire article on the bordom of Dr. Strange and Nick Fury.

If Marvel is going to be criticized, let the critic give the specifics. I enjoyed Mike Robertson's article "Is Kirby Really King" because he brought up a few complaints about Kirby that were well-founded and well-stated. If it were to be given to Kirby (and his hat size was a bit less), he might recognize his faults, and might change his "unrealistic" style a bit. Send him or Marvel Barry's article from ish#4, and there would be nothing specific to correct. Not to say Marvel would change because of one fan's dislikes, but if other fans agree, well, comic clubs are the loud, far-reaching voice of fandom!

My article was filled with the same generalities, and I tried to Mr. Booth realize that he was being a bit ridiculous in his article. I am not anti-DC, despite what my article in #5 may seem to say. I <u>did</u> exagerate in my article but with a purpose.

I really do not think Marvel is copying DC in the Richard's wedding. It was just one of those things that Marvel always seems to delay for too long, like Cap America exposing his identity, or the change in the Avengers line up with some purpose. I also do not think that Marvel was copying the Spectre in the creation of Dr. Strange. Warlocks and sorcery have been around longer than any of us, and Strange was only meant to be a small filler originally anyway.

And on art? I really have never seen better comic art than Gene Colan's, although I'm sure there has been much artwork that surpasses his. As for Gil Kane, I truly do not like his style. I think he made a shamble out of the Hulk and Captain America strips a while back. Those, as are everything else printed about art, are my personal opinions.

About Mr. Kowalski's article, I <u>have</u> read Mission...er Secret Six. I <u>do</u> **<u>read</u>** DCs, I just don't <u>buy</u> them. And if DC is now truly aiming for a higher level of intelligence, then I'm glad that they are too --because competition usually brings higher quality, and thats what we all want, so long live both!!

ADS

Marvel Rubber Stamps, Write: David Burd, 95 Brookwodd Rd., Clifton, N.J. 07012

Wanted: Well, this ish I'm searching for Fantastic Fours like the following: 12, 19, 24, 34, 38, and 54. I'd appreciate low prices on these, which I can afford. Write Don Tyler (address above).

THE RISE AND FALL OF THE MARVEL WESTERN - by Paul Dushkind, 290 Tamalpais Rd., Fairfax, Calif. 94930

Once upon a time Marvel published three mags called Two-Gun Kid, Rawhide Kid, and Kid Colt Outlaw. They were very good and they featured the work of three excellent artists: Dick Ayers, Jack Keller, and Larry Lieber. Later Larry took over the writing chores for these three mags, and they still were very good. Now it seems as though those days are gone forever. The change was gradual. Jack left, leaving Kid Colt to the hands of any artist who felt like making an extra buck, and Gary Friedrich started doing most of the writing. Then Stan Lee made a discovery--give us two stories, half the length as before, and you'll have something for Ron Whyte, Denny O'Neil and Roy Thomas to do in their spare time. At the same time, they introduced a great new comic called the Ghost Rider.

I wrote a letter to Marvel explaining that their westerns needed more pages, regular artists, and regular writers. I told them that they had to give the three kids regular story lines to follow--the key word was continuity. I went on to say that they should have a 25¢ mag (they could call it Marvel Western Heroes), similar in format to Marvel Super Heroes. It could feature reprints of the three kids along with reprints from the '50's of other western heroes they had then, such as Wyatt Earp, The Ringo Kid, and The Apache Kid. I got a reply which read:"Western comments very constructive and cogent. We thank you." No wonder, since they discontinued all of these westerns but Rawhide Kid.

Recently I got Rawhide #63. It featured two half-length stories, one written and both drawn by Larry, and a Kid Colt reprint. It was good, not great.

Then I got #64. It has a 13-page Rawhide story and a 9-page Kid Colt story. Is the Marvel western group reduced to having four heroes sharing one 12¢ mag? I hope not. I think they should share one 25¢ mag. In other words everything I said in my letter still goes, except that MWHeroes would have original material as well as reprints.

Ah, but if the westerns flopped the first time, why should this time be different? Obviously thats the question. I hope all of you NMAers are interested enough to try and make the Marvel western rise again!

(cont. next page)

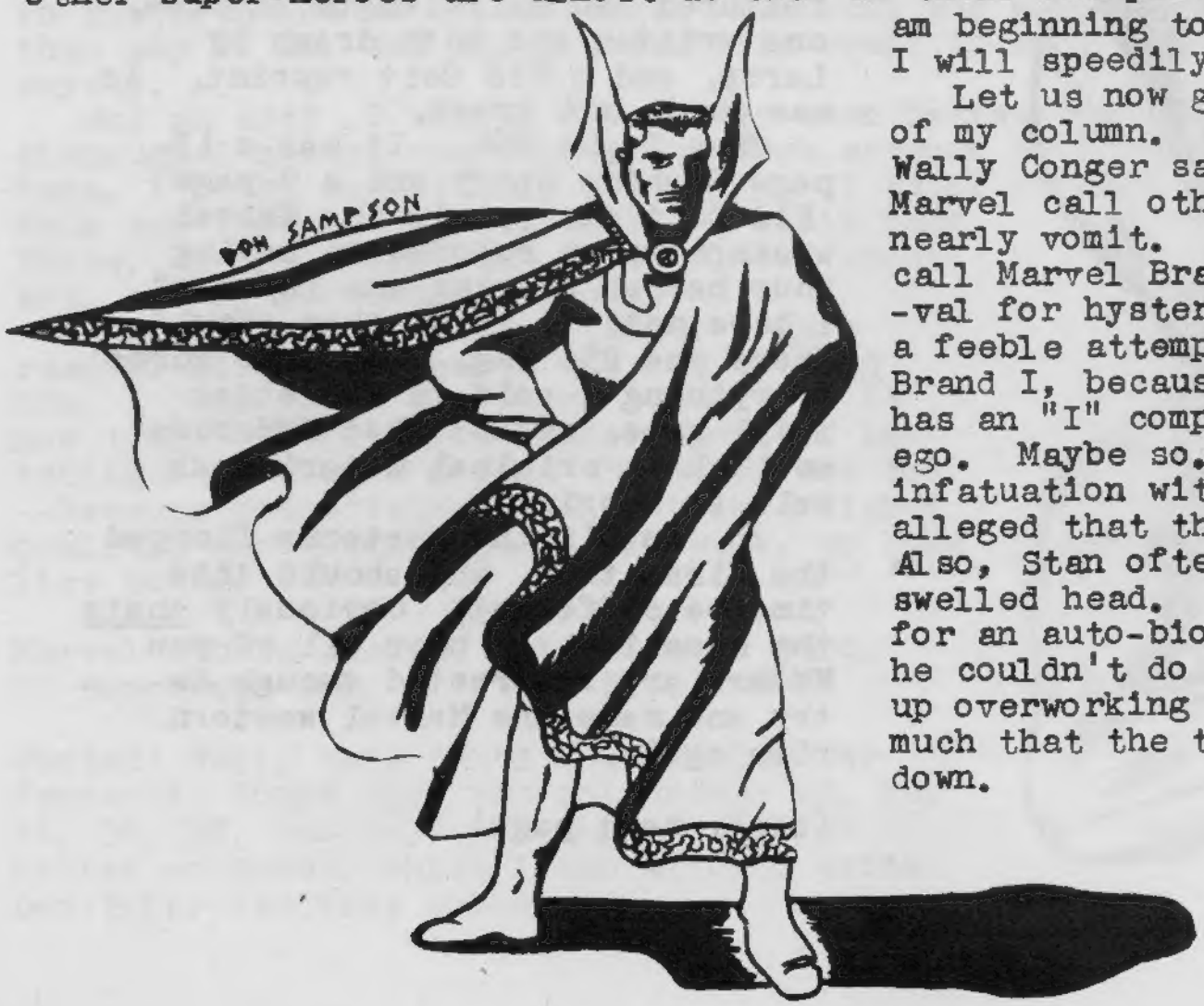
MARVEL WESTERN cont.

I think that, the reason those mags flopped was they had somehow acquired a bad image, the same way Millie The Model has. (Frankly, I think Millie really is bad, but thats besides the point). I want all of you out there who don't (or didn't) read Marvel's westerns to write me and tell me why? If Marvel introduced MWH, maybe they could change that image! If they advertised it in Stan's soapbox--not just in the Bullpen Bulletins, but in the Soapbox, and in what seems to be their new place of honour, the last page in the book, it certainly wouldn't hurt! And maybe it would help boost sales if they crowded the covers with blurbs like they did in '64 - '65. You know, ones such as these - "Kid Colt:"Beaten at last!","Is it possible?" and "The greatest ever, in this, the 2nd Marvel Age of Comics!" etc. Am I alone in this crusade, or do any of you out there want to help? I'm pretty sure that Gary and Dick have already written and drawn what would have been Ghost Rider#8--and I'd sure like to see how GR intends to get Natalie to Denver!

MARVEL IS STILL THE GREATEST - by Jack Moore, 1 Cardinal Lane, Balt., Md. 21221

I'm still a little dizzy from the DC based barrage of propaganda, but I'm going to be very calm and discuss the columns in The Marvel Tribune.

I used to be a DC fan. I remember reading enthusiastically as Batman and Robin outfought 5 gorillas and 15 criminals by figuring out the clever clues (?) concealed in clever riddles (or jokes) (??) thought up by clever (if they're so clever how come they reveal their crimes and their hideouts) criminals, then going to their secret lair andhaving a knock-down dragout fight with the criminals. Writers at DC must enjoy themselves doing a story: all they have to do is take a plot from an old mag, change around the dialogue a little, stick in some sick jokes, riddles, and puns, and presto, there's your story. Maybe DCers get their kicks watching a stupid commisioner and his stupid police force flounder around helplessly while B&R outfight the aforementioned 5 gorillas and 15 criminals by guessing (figuring out) the aforementioned clues that the aforementioned stupid police force couldn't figure out. Although Batman is the greatest offender by far, because of these and numerous other offences, the other super-heroes are almost as sick in their own private ways. However, I am beginning to feel rather heated, so I will speedily get on to another topic.



Let us now go to the humor section of my column. On page three of ish#5, Wally Conger says, quote, "When I hear Marvel call other groups Brand Echh, I nearly vomit. DC has the courtesy to call Marvel Brand X." 30 minute inter-val for hysterical laughter. DC., in a feeble attempt to be cute, calls MCG Brand I, because they maintain that MCG has an "I" complex, that is, a swelled ego. Maybe so. But I noticed in my infatuation with DC that it was never alleged that the stories were ever bad. Also, Stan often jokes about having a swelled head. In FF#4, when a fan asked for an auto-biography, Stan said that he couldn't do it because he would end up overworking the m-e and I buttons so much that the typewriter would break down.

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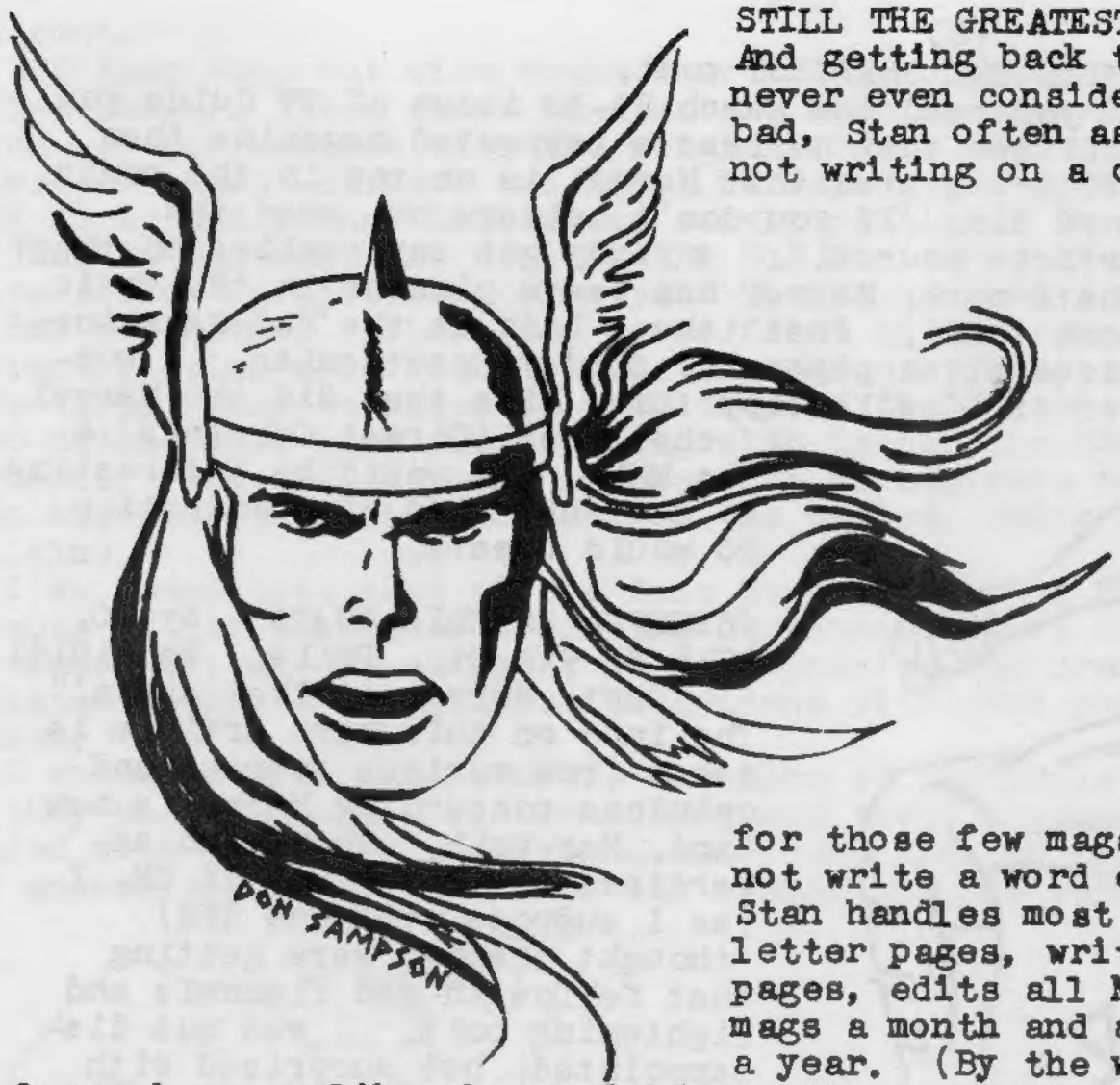


STILL THE GREATEST cont.

And getting back to the fact that DC will never even consider that a story might be bad, Stan often asks for votes on whether or not writing on a certain story is bad, or whether Marvel should continue a certain policy. Stan announces the results in the Bullpen Bulletins page, and then acts accordingly. Also, DC never, never, admits that an artist or writer has left DC or has come to DC from another company, while Stan freely states when an artist leaves Marvel and that artists come to MCG from other companies.

On to Stan's editing. At DC, one man edits a few mags and handles the mail for those few mags, and that is all. He does not write a word except for answers to letters. Stan handles most Marvel mail, all Marvel letter pages, writes the Bullpen Bulletins pages, edits all Marvel mags, and writes six mags a month and as of last year, two annuals a year. (By the way, Marvel annuals have always been, unlike those of DC, partly new, but starting last year, they've become all new.) This seems as good as time as any to say that Stan conceived the MMMS, a club with no childish "secret codes", unlike the copy of it made by DC, called "The Supermen Of America", a predictably childish name, which also predictably tried to entice its readers with a secret code.

As for calling readers "tigers" and "pussycats", can't you recognize such an obvious put-on, Conger? And Marvel quit calling competitors Brand Echh because even though it was intended as a general term to be used in harmless rivalry, DC is so self-conscious that it takes personally this term and gets hot under the collar.

Marvel's writing is its greatest asset. Who can ever forget that immortal bit of dialogue from FF#72, page 13, last panel:

SUE:But what...can he do...against the all-powerful Silver Surfer??

WATCHER: All-powerful? There is only <u>one</u> who deserves that name! And <u>his</u> only weapon...is love!

And what about such dramatic characters as Galactus, the Silver Surfer, the Inhumans, the Watcher? What about Suspence #69 - 71?

Let us discuss Jack Kirby's artwork. Stan doesn't need to promote him, as far as I'm concerned. The raw beauty of his work and his fabulous photograph-simulating scenes take my breath away.

As for Marvel's continued stories, they allow for greater plot development, and since they create sub-plots, and since they never stop (even if an issue concludes the appearance of a villain for a while, the sub-plots do not end, and each story leads into another story), Marvel comics are very realistic. The continued stories are not for the purpose of hooking readers. Just ask someone whether they'll bother with a continued story just to see how the hero final manages to score a victory. Marvel seldom has stories where the hero is going to be pushed off Niagara Falls. Don't get me wrong. I'm not trying to say Marvel is perfect. I don't like the changes in the X-men, and there are other things I disagree with, but Marvel is the best there is. (cont. p.8)

STILL THE GREATEST cont.
If you read the March 23-30 issue of TV Guide you will see that no less a respected magazine than TVG now states that Marvel is on top in the comic book biz. If you don't believe me, read the article yourself. Anybody got any replies to <u>that</u>? Whats more, Marvel has beenn a pioneer in the comic book world. Just take a look at the Mad-magazine-sized slick paper 35¢ Spidey Spectacular. I wonder if DC will copy this, like they did the Marvel checklist (Direct Currents) & the MMMS. It would be interesting to see what kind of abomination DC would create.

CHEERFUL CHARLIE CHATS - by CC, 4718 N. 9th St., Phila., Pa. 19141
"Capt. Marvel strikes again!" The info on this here article is taken from various sources and opinions concerning Marvel's new Capt. Mar-vell. When Stan advertised their revival of CM, I (as I suppose everyone did) thought that we were getting that fellow in red flannels and lightening bolt. I was not dissappointed, but surprised with the new Capt. Marvel. For this reason, Marvel is being sued. It seems that a Mr. Myron Fass is trying to sue Marvel saying that <u>he</u> invented CM. You know, the one who yells "Split" and socks you on the button, it's a wonder why his arm doesn't fall off! Know who <u>really</u> owns Marvel (Capt.)? Yep! When DC and Fawcett were fighting it out way back in 1953, Fawcett gave in and gave the rights to DC. Now DC can sell CM or kill him as Dan Mc Avoy said, mainly by giving him his own comic. Marvel does however, have one way out of this mess, that is either to raise or lower his rank. Lut. Mar-vell! Maybe it doesn't sound sharp, but it beats a lawsuit! (Note: Marvel owns the rights to the word its named after, so I'd have to say they'll win their l.s. - Ron)

The Spectacular Spider-man#1 was not quite as spectacular as I had imagined. The grey tone sort of appeared like one of those horror mags on sale by the drove. I'm sorry to admit this, but the artwork wasn't up to par , the full-pager of the monster looked like someone else's artwork. Undoubtedly again, this was ment to be aimed at the college crowd and was almost "hip" but it just didn't make it. In the future I hope to see better attempts at the magazine format. What do <u>you</u> say, true believers?

By now I suppose all of you have had an opportunity to see the Marvel Super Heroes on television. Here in Philadelphia the Marvel Super Hero Show is no longer shown, this is because our own station doesn't wish to carry it. If my sources serve me right, it is still being shown in N.Y., as well as other cities. Marvel boasted five nights a week in some places when they first came out, of course not in prime time. The show was in color and sharp in pictures, and <u>was</u> drawn by Marvel artists. It was done in jerk-like fashion, you could see very little motion, but it seemed like a comic book and the stories were quite close to the other (original) plots in the comics. This show did not appeal to the kids as the colorful Saturday morning cartoons did. (cont.p.9)

CCC cont.

ABC then came out with their hour of Marvelmania in the form of The FF and Spdiey shows. These shows however are made to appeal to the tykes. The art in no way corresponds with the original comic because the characters are animated. Hanna-Barbara has about 15 layout men working on the FF. Stan Lee, Jack Kirby and Johnny Romita are merely mentioned in the credit as "creators".

The NBC cartoons are used mostly for the store items, particularly for the "Give-a-show" projectors. I myself bought one and removed the film to play on my 8mm projector. Color 16mm sound films of the same five characters are currently being sold for $45.00. The ABC cartoons, are not however, placed like this. They've received publicity in the "America's Best Comics" annual (ABC natch) sold last summer along with Casper the Ghost and other children's cartoons. The ABC cartoons are made to be humorous for smaller minds. Spider-man has almost nothing to do with the comics, using sometimes ridiculous villains.

I've heard that many of the fans have written to Marvel and the network because of the poor quality of the cartoons. May I urge...not <u>you</u>. These cartoons will not be changed; it is impossible to draw Kirby's artwork in animated form. I suggest you be content with what you have lest you get another Batman!

I visted Marvel last summer, but none of the artists or writers were there as they work at home. Flo Steinberg was there however, and although seemingly loaded with paperwork and typing she found time to come out and speak with me and answer any of my questions she could. By the way, if any of you have Marvel Tales#1 with pics of the bullpen, believe me--her pic certainly does not do her justice! I brought my ish for her to autograph. I found the office and waiting room by the way, to be very impressive, decorated with modern pictures and royal blue furnishings. On the door to the office was a sign..."Watch the Marvel Super Heroes". Now back to the autographs...you can obtain free a.g.s merely by asking. With-in a week or so you'll receive a sheet signed by many of the bullpen (headed by Stan's). This is no photostat! It is a real hand-signed sheet. Note: if you <u>do</u> send for autographs, don't send comics. Flo says they get passed around to get signed and get ruined.

TV SHOWS: Although this does not pertain to comics directly, I do think you'll value this info. Watch ROWEN & MARTIN'S LAUGH IN whenever possible--their announcer is Gary Owens the famed comic collector! The greatest summer sci-fi series is THE PRISONER, get to the boob-tube Saturday nights and watch it! Its full of symbolizm, and is the type of show that Jim Steranko would write! Also watch for shows that interview Stan Lee, the Pierre Berton show did, along with the Dick Cavett Show recently.

MEMBERS' MAILBOX

Dear Ron, Altho I'm far from being one of the best or well-known columnists in comicdom, I feel that I am still fairly well qualified to criticize articles and zines which need it, and to tell the truth, The Marvel Tribune and its articles need it more than any other zine I've seen, and possibly so much, that it needs it as much as Spidey Fan. First I'll opinionize the material which was included in Marvel Tribune#6.

As far as members go, I think they are just about the best bunch of comic fans assembled, but writers, well--they sure are not showing any good work. Altho they <u>are</u> possibly the most active club in fandom, you yourself must admit that quite a few of the articles which are sent and printed are no more than just some scrambled ideas thrust together in sentences which, the way they're presented, mean nearly nothing of value that hasn't been said before; or, even if it hasn't been repeated, lets face it, most of those that aren't are just criticisms of other members or information and material of no interest. As far as the YSG goes, I readily admit that for some reason, quite a few members make no attempt at all to contribute, or take part in any of the activities, but those who do, put their heart into it and give it their best. Even the poorest of their writers seem to present better material than some that you have presented in the Tribune!

As far as I see it, the only articles I can honestly say were worth reading were: your own, Mike Robertson's, Bill Wilson's, and Wally Conger's. Having written Marvel Mania, I am afraid that I cannot comment on its qualities, but only on its faults. The major fault I found is my using the same verb or adjective too many times in one writing, which at times, makes for dull and uninteresting reading, and for this I am sorry, for I realize that <u>I</u> may be one who "helps" draw the quality of the Tribune down. Also there is one article that I must voice against. That is Bob Kowalski's "Reply To Don Tyler". In my estimation, and hopefully many others, Bob's article was completely irrevelent, as he could easily have written Don and told him his opinions, altho I must admit that Bob brought up quite a few good points that should be considered. Also, Don Sampson's column easily follows the paths of Bob's, particularly since you shouldn't write on something you saw in a letter col--at least not if you mention the person's name, when, as before, differences of opinions could be settled by each other thru the mail, whereas this could bring down the quality of the zine if it should appear. As evidence of this, I noticed that items like these happened when certain zines are young--even in the YSG. I mention this because it is more evident. This nearly-debating situation almost lead to the disasterous end of the Yancy Street Gang, until the editors finally did their best to put a stop to it around issue#9. Now, for the good of the NMA and all concerned, I can only hope that this type of sqabbling will soon be halted--never to turn up again.

Now to the Tribune itself. There's not actually very much that can be said of its material being, but there are a few points that need to be brought out, and I'm sure that most members will agree with me on these, if they do not completely go along with the above. Ron, you stated that you would go offset soon, well my only advise is to do so quickly, for last issue's mimeo was the worst I've ever seen on the Tribune or any other zine. After the first few pages it was hardly readable, and <u>both</u> sides of the last page were a complete DISASTER! I could barely read a thing, and I hope it was only a couple of copies which appeared this way. The art, well, as usual Don was the dominating factor, as Iron Man wasn't done so well, and was smudged, and unfortunately, The Black Knight was smudged too. It looked as though it was a near masterpiece! So, as for your "great process", I feel its a complete flop, putting aside the first two pics which were very well done. The quality of the paper has always been good, and the new masthead was very comendable.

(continued next page)

MAILBOX cont.
As to increasing the number of pages, I feel its about time and we of course like more material to read. This will help the NMA to prosper. I must agree with you on the fact that this ish was the largest yet, but as being the best--forge it! #5 was much better, but even that was not "great". Now that I've got the club, as a whole, in an uproar, I'll sign off, hoping that you'll open your eyes and notice just what is happening in our zine and club. Let's do something about it before its too late! Pat Janson, 1206 Pontiac Ave., Cranston, R.I. 02920
DEAR PAT, ISH#6 WAS TOTALLY ELECTRONICALLY STENCILLED--AND OBVIOUSLY E.S. DOES POOR PRINT. THIS ISH IS OFFSET. THANX FOR THE COMMENTS.
Dear Ron, Having been in fandom quite some time now, I feel qualified to give my opinions on most phases of the comic art form. This does not make my opinion worth more than yours; it just means that I have seen enough fanzines to distinguish between those I like and those I dislike, that I have seen enough comics to distinguish between what I think is good and what I think is bad. I try to judge each zine or comic as a separate topic, not by its former achievements or failures.

On the basis of this and a careful reading, I have come to the opinion that TMT is not a good fanzine. It is merely a fair fanzine. But a fair fanzine with promise and potential. But before it can become a good or even great fan-zine, it must clear up several basic difficulties.

One difficulty is that many of your writers are too ready to criticize DC and too hesitant to criticize Marvel. Stan Lee and Marvel Comics are not perfect. Far from it in fact. This goes for DC too. One example of this is Steve Nozik's column. What Steve fails to realize is that the great majority of comic readers, both DC and Marvel, are the bubble-gum brigade. Deplorable though it may be, this is true. If it weren't, there would be no Marvel or DC cartoons or no Marvel or DC dolls etc. Both companies have been trying to up-grade the age level of their readers, but the little kiddies have remained the biggest buyers.

A second difficulty that must be overcome is the wholesale copying of art that goes on in the Tribune. I don't like it when Dan Adkins does it and I just as strongly dislike it when a fan artist does it. I cannot really rate TMT a good fanzine until the copied art stops. I don't accuse the artists of trying to put something over on us or of covering up for lack of talent, but I'd much rather see them doing original art, or if they can't do that, take up writing.

Difficulty#3: A lamentable number of facts were lacking from the various articles. Robert Kowalski stated Bob Kane is doing great art for DC. Wrong. Bob Kane has done no art for DC for quite some time now and is rumored to have left DC. Sid Greene (whose art has suffered from copying Kane's style) and Joe Giella have been doing most of the stories signed by Bob Kane. This also rules out Barry Booth's statment that Bob Kane is perhaps the most devoted artist in comicdom.

Diff.#4: A basic problem, not just in TMT, but in many other fanzines, is that all Marvel-DC debates end up being a "You copied Egg-Beater Man from them!", name-calling, totally biased free-for-all. Like who cares if Aquaman is a copy of Namor or Hawkeye a copy of Green Arrow? How many basic super powers are there? How many basic plots are there? Its the characterization and handling that counts. Hawkeye is better in character than Green Arrow because of that. Aquaman is a better character than Namor for the same reasons. (Altho I must admit that the Sub-mariner series has improved greatly since being given its own mag). These four points must be cleared up before TMT can realize its potential.
Tony Isabella, 11203 Peony Ave., Cleveland, Ohio 44111
DEAR TONY, DON IS NOW DOING ORIGINAL WORK, AND SOME OF THIS ISH'S WORK IS ORIGINAL (THE BACK COVER, AND THE LARGE CAPT. MARVEL BEING ONLY TWO OF THE EXAMPLES) AND THE OTHER ARTISTS WILL START NEXT ISH. I ALSO ASK MEMBERS TO END THIS DC DEBATE, ITS BEGINNING TO GET RIDICULOUS. THANX FOR THE COMMENTS.

FORBUSH'S NOOK - by Don Sampson, 1227 So. Magnolia Ave., Santa Ana, Cal. 92707

The Amizing Blighter-man Episode#2 "Blighty vs. Doctor Octoped!"

As we begin our story, it is the present (Where?? Under the Christmas tree of course!), at the Thilver Thpoon (run by a little old guy with a lisp), local hang-out for the college set! Peter Q. Pumpernickle is sitting at a phone booth with some frisnds, talking...

Peter: I say Mary John--I've always wondered--why on earth is your name Mary John?!

Mary John: Well, my mother wanted a girl, and my father wanted a boy, so--they compromised

Peter: Pip! Pip!

M.J.: Watch your mouth!

Hairy: Look...

Quen: Smashing through...

M.J.: The wall--its...

All: Doctor Octoped!

Peter leaps to his feet, starts to leave, is stopped by Doc Ock...

Doc: Hold it, punk! Wheredyathink you're going??

Peter: Excuse me, kind sir--I feel a sudden urge to buy a chocolate malted!

Doc Ock:(Letting him go) Okay! Go ahead! I'm kinda partial to chocolate malteds myself!

JACK KIRBY?!?!

Peter races to the counter, raaes past the counter, races into the alley, races into the back room--namely because some jerk in a yellow-red-and-blue costume was already <u>using</u> the phone booth--and changes into the costume of... Blighter-man!!! Blighty races <u>back</u> into the Thilver Thpoon, races back to the counter, (where he finds Doc Ock slurpin' a chocolate malted) and challenges the villain to a fight! Ock grabs Blighty, and pins him with two arms, while he finishes the malted!

Blighty: (Little does he know I have the strength of ten, and can (Nyaggh! Nyaaggggghhh!) break free easily???! Hoo boy!

Doc:(Tossing away empty malted glass over shoulder) Tough luck kid! My hydraulic arms give <u>me</u> the strength of eleven!!

(Turn to the next page for the exciting ((?)) conclusion).

FN cont.
Blighty:(well, there's more than one way to skin an Octoped...)(Pulls out umbrella, starts hitting Ock over the head with it...) (Wait! My web shooter--that I installed in my brolly yesterday...) (Fooooooossssssshhhhhhh!!)
Doc: Hey!! I can't break it!! When I fought the other teenage jerk, I could snap his webs easy!!!
Blighty: HAH! Thats because my webs have the strength of twelve!!
'NUFF WEBBED!! Next issue: episode#3,"The Flaps Of The Vulture"!!!

NEW MEMBERS! This ish we got a lot of them, and hopefully we'll get more next issue!
We welcome these new members to the NMA--your club and ours.
DOUG FRATZ: R.R.#1, Accident, Md. 21520
LENARD LIPTON: 1594 Unionport Rd., Bronx, N.Y. 10462
ROBERT FRANZ: 319 13th St., Brooklyn, N.Y. 11215
JIMMY HOBERMAN: 98 Hunting Ridge Rd., Greenwich, Conn. 06830
KEITH GIFFEN: 157-B Overmount Ave., West Paterson, N.J. 07424
TOM & JOHN Mc GEEHAN, 405 East Fifth St., Santa Ana, Calif. 92701
DAVID BURD: 95 Brookwood Rd., Clifton, N.J. 07012
HERB PEAREN: Box 58, Dryden, Ontario
MICHELINE LYON: 4418 Swiss, Apt. 3, Dallas, Texas 75204
BOB KENSELAAR: 427 Mt. Prospect Ave., Clifton, N.J. 07012
DAVID LOMAZOFF: 4734 N. Franklin, Phila., Pa. 19120
SHIRLY GORMAN: 230 N. 25 Mile Ave., Hereford, Texas 79045
JOEL PACKER: 2177 E. 21 St., Brooklyn, N.Y. 11229
NEIL MALONEY: 11 Hunt St., Guildford 2161, N.S.W. Australia
DAVID WATERWORTH: Flat 6, 264 River Ave., Carramar 2163, N.S.W. Australia
TED WHITE: P.O. Box 64, Greenfield, Calif. 93927
GORDON MATTHEWS: 8 Perry St., Union City, Pa. 16438
CRAIG CAMPBELL: 919 Springwood Dr., Orlando, Fla. 32809
STEPHEN WAHRHAFTIG (CHEERFUL CHARLIE): 4718 N. 9th St., Phila., Pa. 19141
ALAN KIDAWSKI: 18 Fleming St., Medford, Mass. 02155
JANE TYLER: 6736 S. Delaware Ct., Tulsa, Oklahoma 74105
BRUCE COVILLE: R.D.#2, Box 194, Phoenix, N.Y. 13135
MARY STEPHENSON: 11716 Farrar St., Dallas, Texas 75218
MIKE HOWELL: 19 Pearl Rd., Saugus, Mass. 01906
JACK MOORE: 1 Cardinal Lane, Baltimore, Md. 21221
JESSE OWENS JR.: 406 Splane Dr., West Monroe, La. 71291
GIBBS GATELY: 30 Golden Ave., Arlington, Mass.
CRAIG PEARCE: 2529 S. Home Ave., Berwyn, Ill. 60402
MIKE O'NEAL: 1911 Pecan Lane, Albany, Ga. 31705
ROY RUSSEL: 2175 Avenue Rd., Apt. 103, Toronto 12, Ontario
JOHN BALGE: 28 Admiral Rd., Kitchener, Ontario
CHUCK ETTENSOHN: 814 W. Clark St., Champaign, Ill. 61820
AVERY KLEIN: 4471 Granada Blvd., Suite 307, Warrensville Hts., Ohio 44128
WAYNE KNIGHT: 22 Georgia Blvd., Cartersville, Ga. 30120
NEAL CHRISTENSEN: Colonial Gardens, K-24, Poughkeepsie, N.Y. 12601
BOB BORSKI: 1919 Division St., Stevens Point, Wis. 54481
STEVE BARNES: 2110 West View St., Los Angeles, Calif. 90016
DALE MARTIN: 328 Plum Ave., Carnegi, Pa. 15106
CARTER SCHOLZ: 3 Somerset Rd., Tenafly, N.J. 07670
JEFF GLUCKSON: 10347 Monte Mar Dr., Los Angeles, Calif. 90064
ROBERT RITTER: 9608 Beverly Ave., Clinton, Md. 20735
DAVID Mc PHERSON: Rt.1, Troy, Texas 76579
-Max Gottfried's address 3023 Matthews Ave, Bronx, N.Y. 10467- (it was omitted on page three).

PLEASE NOTIFY US OF ANY ERRORS IN THIS LIST

IF THE NMA KEEPS GROWING AT THIS RATE WE'VE GOT NOTHING TO WORRY ABOUT! NMAnia!

Recognition for the father of pop art

We'd like to thank a Toronto newspaper, THE GLOBE AND MAIL for their permission to reprint an article concerning comic art that appeared in their Saturday, June 8 addition. The article did include some pics, but you've seen them before, so we didn't want to reprint them.

By MARILYN BEKER

Hold it! That comic book you're about to hurl into the trash can—that issue of Here Comes Daredevil, or The Mighty Thor, or the Amazing Spider Man—stop a moment and think. How would the cover looked framed and hanging over the mantle?

It's about time you realized that those cover designs picturing giant mummies, hideous masked villains, horrible outer-space monsters, are really works of art.

Gallery owners Jack Pollock and Laurence Adams realize it. That's why they are opening exhibitions of original comic book art at their Markham Street galleries on June 30.

The shows will be held in conjunction with the Toronto Triple Fan Fair, a first of its kind festival to glorify the wonderful world of comics, movies and science fiction.

"Comics have been neglected for far too long a time," says Adams, co-owner of Adams Yves Gallery. "Really they are an art form—a pure expression of the likes and dislikes of our society.

"There are many who will argue that comic artists are not true artists in the sense of high fine art. People still think of pop art in this way too. But these people are wrong of course. And comics have always been art. Perhaps it's our fault for not recognizing it sooner. Obviously comics are art because they've stood the test of time."

Pollock, owner of the Pollock Gallery, is the owner of two original comic strip drawings, Dick Tracy and Peanuts. He believes that with the emergence of pop art as not just a fad, but as one of the most important art developments in this century, comic art has also established itself as a strong part of art communication.

"After all," says Pollock, "comic art supplied the important basis for the work of pop innovator Roy Lichenstein and of course Andy Warhol used much of it. Comic art is the root of pop art. And of course, it's a Marshall McLuhanesque thing.

"I feel that a great cartoonist is a great artist. As far as I'm concerned, the original Dick Tracy strip I own is an important work and I hang it alongside my important paintings in my own private collection.

"Comic art has stood up well. Of course, it's become more sophisticated. Buck Rogers used to be the most sophisticated strip when I was a kid. But now the comics are more involved and more adult, especially in their humor.

"Take for example Peanuts," Pollock continues, "It's humor even made a successful Broadway show. And the value of the original drawings by the artists—drawings that look like the printed comics except are twice the size and in the case of color, are colored in by the artist—has increased considerably. Several years ago I bought the 1948 Dick Tracy strip for $60. Now I could sell it for $210.

"Of course, the art is also important, because it documents an era, indicates the tastes of an age in society, just like Warhol's soup cans do.

"And most important, comic books established a new technique in painting itself. The dots in Lichenstein's paintings were derived from the dotted look of comics, and that was of course produced by a screen process used in printing. Warhol later used silk screens in his work too. So you can see how, in this case, technology and comic art helped establish new painting techniques.

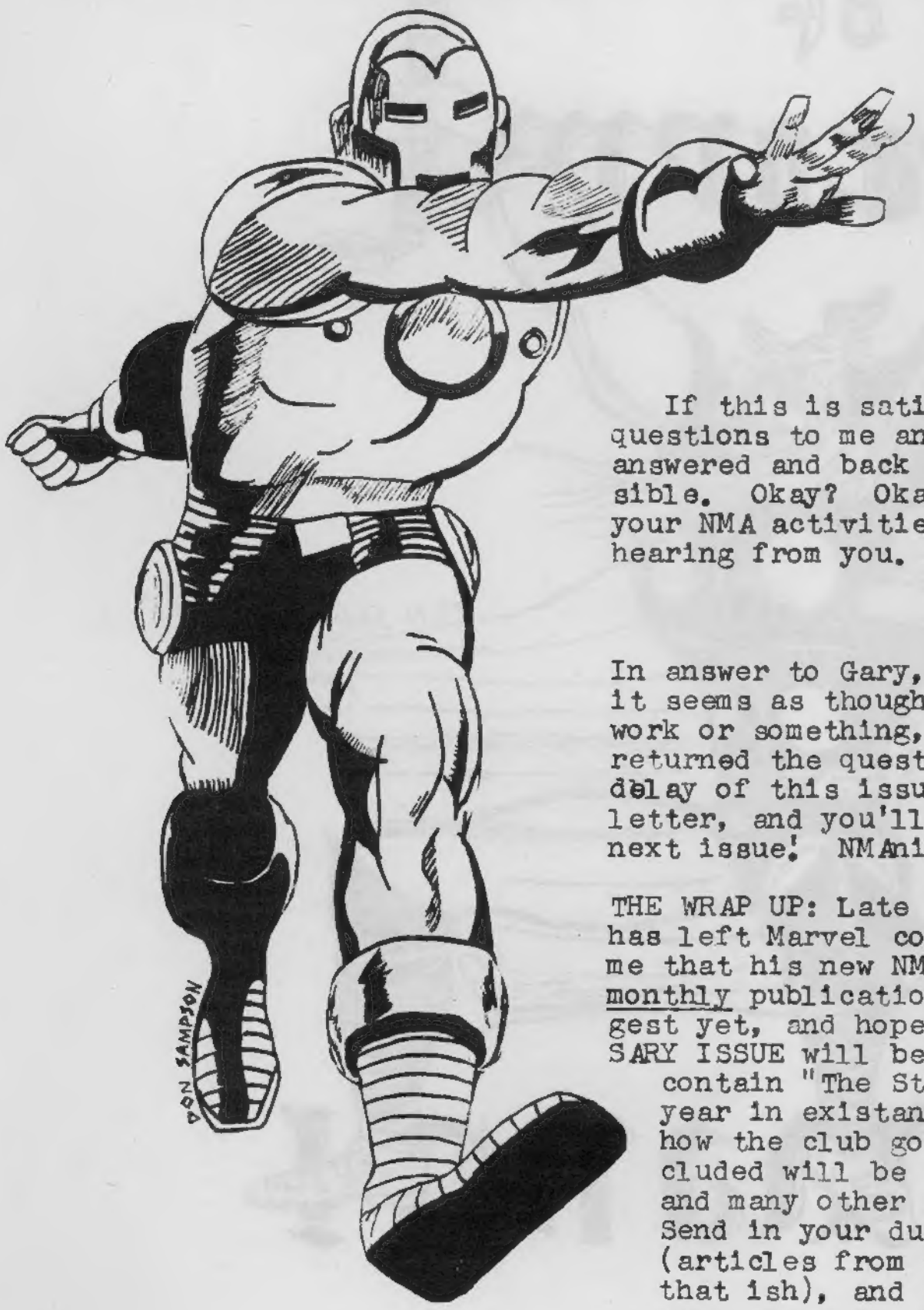
"And then, naturally, comics were immediately appealing to adults because they provided nostalgia, memories of childhood. And well," Pollock chuckled, "we're all children at heart."

CLUB TO GET EXCLUSIVE INTERVIEW WITH GARY FRIEDRICH!

(I wrote Gary to try and get an interview with him (hopefully the first of many interviews with the pros) and here's the answer I got - Ron)

Dear Ron, Sorry it's taken me so long to answer your letter of April 25, but a lot of things have been happening with me since that time--and your letter just caught up with me yesterday. Since the first of May, I've temporarily moved back to my old digs in Southeast Missouri--en route to San Francisco. I'll be here until about June 5th at which time I currently plan to begin the trek west. I'm still writing for Marvel, natch--but on a long-distance, free-lance basis. Therefore, it takes a few days for mail to reach me--and that will probably be the case throughout the summer until I return to New York early in September.

Now, to get to your request for an article. I'm naturally flattered that you'd like me to do something for you--and, since I now have some spare time on my hands, I'd be happy to do it. The only problem is picking a particular subject which would be of general interest to your readers. Therefore, I'd like to propose that we work out some sort of interview. You send me the questions, and I'll answer them. The only thing I would ask is that you print such an interview Playboy-style--that is, a question followed by an answer exactly as originally done.



If this is satisfactory, just fire the questions to me and I'll try to get them answered and back to you as quickly as possible. Okay? Okay! Then, good luck with your NMA activities and I'll look forward to hearing from you.

Cordially,
Gary E. Friedrich

In answer to Gary, I sent the questions, but it seems as though he got tied up with some work or something, as right now he has not returned the questions. To avoid further delay of this issue, I printed the above letter, and you'll read our interview in our next issue! NMAnia!

THE WRAP UP: Late news has it that Dan Adkins has left Marvel completely. Don Sampson tells me that his new NMA-sponsored zine may be a monthly publication! This issue was our biggest yet, and hopefully, ish#8, our ANNIVERSARY ISSUE will be even bigger! Ish#8 will contain "The Story Of The NMA"--after one year in existance, you'll finally learn how the club got started etc.! Also included will be a report of the Toronto Con, and many other articles and interview(s)! Send in your dues, articles, and art now (articles from 30 lines to THREE pages for that ish), and see ya soon! ALL THE WAY WITH THE NMA! NMAnia is at hand!

All the power of the Storm is his to command!
DON SAMPSON